

The McGill Daily

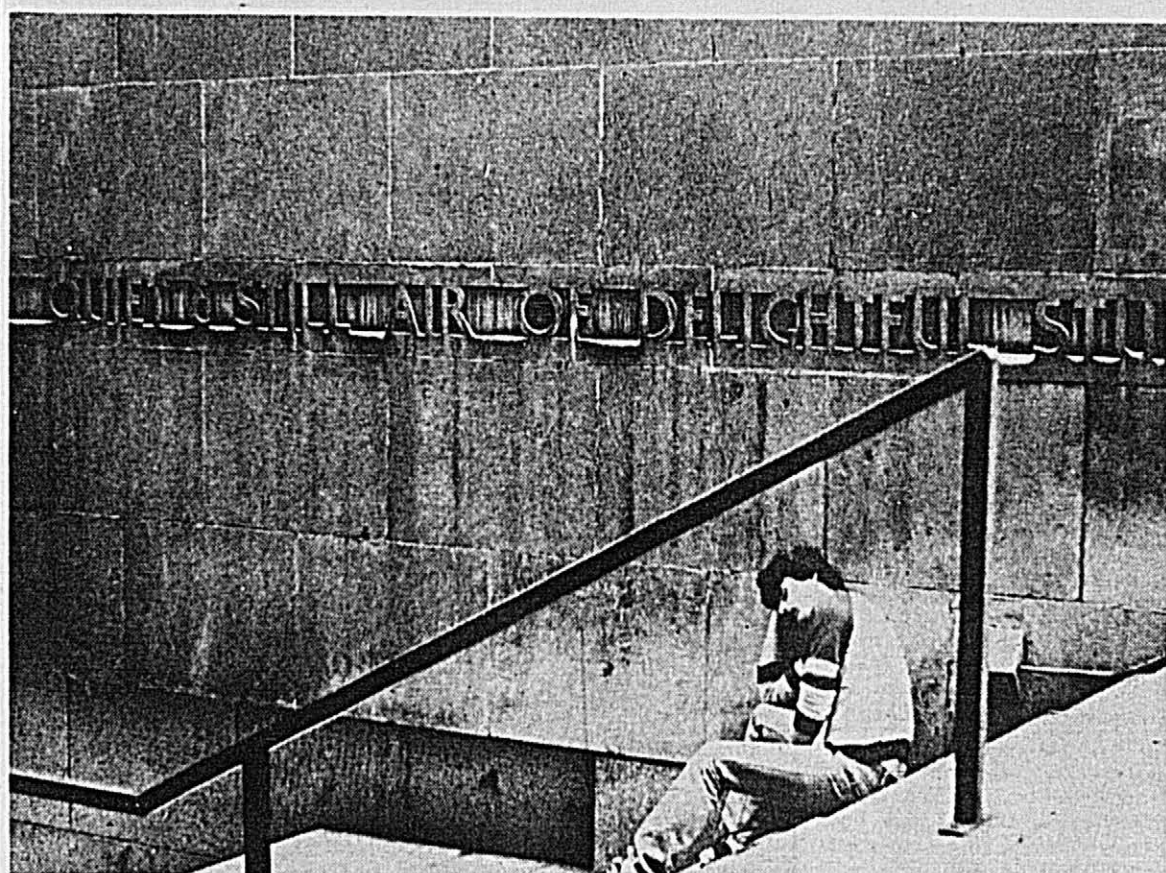
Canada's Only Students' Daily

Second class mail registration pending

Vol. 71, No. 44

Thursday, November 26, 1981

Montréal



Student contemplates the future as the quiet and still air of delightful studies threaten to fail him

NDP win; a student victory

Winnipeg (CUP) — The dramatic NDP victory here has a lot of student leaders sighing with relief.

Howard Pawley's New Democrats decisively defeated Sterling Lyon's four year-old conservative government November 17, winning 34 seats to the PCs' 23. The Liberal and Progressive parties were shut out.

The NDP took more than 47 per cent of the vote, an all-time high for them, versus 44 per cent for the Conservatives, 6 per cent for the Liberals, and 2 per cent for the Progressives.

NDP strength was centered the non-agricultural north of the province and the polyglot northeast of Winnipeg. Working class, non Anglo-Saxon, poor and under-35 people traditionally vote heavily for the NDP. But this time they also attracted thousands of new votes from the middle class, an apparent reaction to the severe restraint policies of the Lyon government.

Even the Winnipeg Free Press, which endorsed the conservatives, conceded in an editorial that "in the eyes of many Manitobans, and especially those in Winnipeg and its suburbs, the New Democrats have occupied most of the political middle ground." The election, stated the editorial, shows the conservatives "must abandon their position as a bastion of small-town, right-wing conservatism."

Most observers agreed that students voted heavily against the conservatives. This may have influenced the outcome in some downtown Winnipeg ridings, and especially in Brandon West, which the NDP took narrowly for the first time. Fifteen per cent of Brandon West voters are students at Brandon University.

Student support for the NDP was

in large part because of the conservatives' drastic cuts in post-secondary education funding.

In the last year of NDP-level provincial funding, 1977-78, the province contributed 49 million to post-secondary education. The next year, their contribution was slashed to \$28 million. As of 1981-82, it remained at \$28 million.

Meanwhile, federal contributions jumped from \$93 million in 1977-78 to \$145 million in 1981-82. But it was not enough to prevent a severe crisis in Manitoba higher education.

Part of the shortfall was made up by hiking tuition fees 45 per cent during Lyon's term in office. The rest was felt in course cancellations, staff layoffs, and other cutbacks.

The November 12 federal budget poses another threat. The federal government will cut \$5.7 billion from transfer payments to the provinces in the next five years, but allow them to make up \$3.7 billion of the cuts by granting them new tax revenues.

The \$5.7 billion cut is technically not in funds for post-secondary education under established programs financing (EPF), but provincial government spokespersons have said that is what they use the money for. So it is up to the provinces to make up the federal cuts in some way, and education is a likely target.

During the election, many student politicians encouraged students to vote according to the parties' stand on education funding. Even the University of Manitoba Students' Union (UMSU), which has historically been rather inactive on the cutbacks issue took out an ad in the student newspaper, the Manitoban, urging students to consider the future of education in voting. The ad did not endorse any party.

"It is felt that the NDP victory takes some of the heat off education," said UMSU president Tim Rigby. But "there is still a great amount of work to be done in this area."

"On the cutbacks issue, I think we can claim a certain amount of success, but the caveat of the federal budget indicates only a postponement and not an elimination of cuts."

Laurin says cuts OK

MONTREAL (CUP) Financial cutbacks should work to the advantage of Quebec universities, encouraging them to be more diligent with their funds, according to Quebec Minister of Education Camille Laurin.

Laurin made his statements at a press conference on November 20, following the first of four workshops between the Minister and representatives of the university system to discuss the future of post-secondary education in Quebec.

Administrators, professors, and students from across the province aired their views on the possible amalgamation or sharing (rationalization) of resources, designed to ease the strain of cutbacks to the system.

Laurin said that additional funding may not be the answer to university cutbacks in Quebec.

"Not simply by adding funds will we increase productivity. If we're obliged to spend less, we work more carefully. Perhaps we've been spending too much on luxury and not enough on essentials," Laurin said.

Laurin believes that cutbacks have not affected the performance of the province's universities.

Rally for ignored native rights

by Moira Ambrose

"If we are not recognized in the Constitution, we don't exist. If our cultural, linguistic and moral values are denied, we become a 'problem' and culturally non-existent," said Raymond Lamothe a federal negotiator for Indian rights, at a recent rally held at McGill.

The rally, which attracted more than 150 students, was organized by the Coalition of Native Rights, a group of McGill students supporting the annexation of native rights to the Constitution.

"We're holding this rally because we want to show our support for the rights of the native people and we want to convince other people that they should too," said Henry Schwarz, a rally organizer.

"We must remember that Canadians are the second people in this land," said Schwarz.

McGill English Professor Yehudi Lindeman presented and circulated a petition that is being signed by professors at universities in eastern Canada.

"This is a petition to ask the Prime Minister to guarantee the rights of native people in his final constitutional package," said Lindeman.

"Only full-time academic staff at McGill and Concordia signed this petition," he said.

Lamothe spoke on the efforts of the Indians to convince the federal government to reinstate the Native

Rights Clause (Section 34) into the Constitution.

"After the exclusion of the clause from the Constitution, the member of Parliament for the eastern Arctic went to see Trudeau to try and have it reinstated," said Lamothe.

"Trudeau told our representative that he had 48 hours to get the support of aboriginal rights from all Indians and five days to get support from the premiers of ten provinces," he said.

"Our humorous Prime Minister took fourteen years to get ten premiers to agree on a constitutional package that still hasn't been accepted," said Lamothe.

Lamothe believes that aboriginal rights is a simple request. "All we're fighting for is the right to be able to live off the land — to hunt and to fish," he said.

Lamothe asked students and professors to sign petitions, write letters, demonstrate, and "look at your personal life and its relationship to the earth."

"It isn't just enough to sign a petition, because one petition with five thousand signatures has the political clout of one letter," he said.

Mark Gordon, vice-president of Makivik Corporation of Northern Quebec, proposed letter and telegram campaigns to block government communication channels.

"Protests will show up in the media, but we need to pinch the government itself," said Gordon.

Both Lamothe and Gordon said that they realize that land rights are a big issue. They said that the idea that Indians will occupy huge amounts of land is ridiculous because the Indians have no input into the decision of land allocation.

"These land claims have to be settled through negotiations by the government," said Gordon.

Gordon said that most people have only "this vague notion of aboriginal rights in the Canadian constitution."

"All we are asking is that we be given room in the Canadian society to be Indian. No one makes an effort to understand what morals and laws we hold dear to us," said Gordon.

"We also spent a lot of money on

Continued on page 10

Next Daily

Our next (and final for the semester) edition will be Wednesday, December 2nd. Those who would like to get letters or advertisements into our last issue of the year; deadline is tomorrow at 5:00 p.m.

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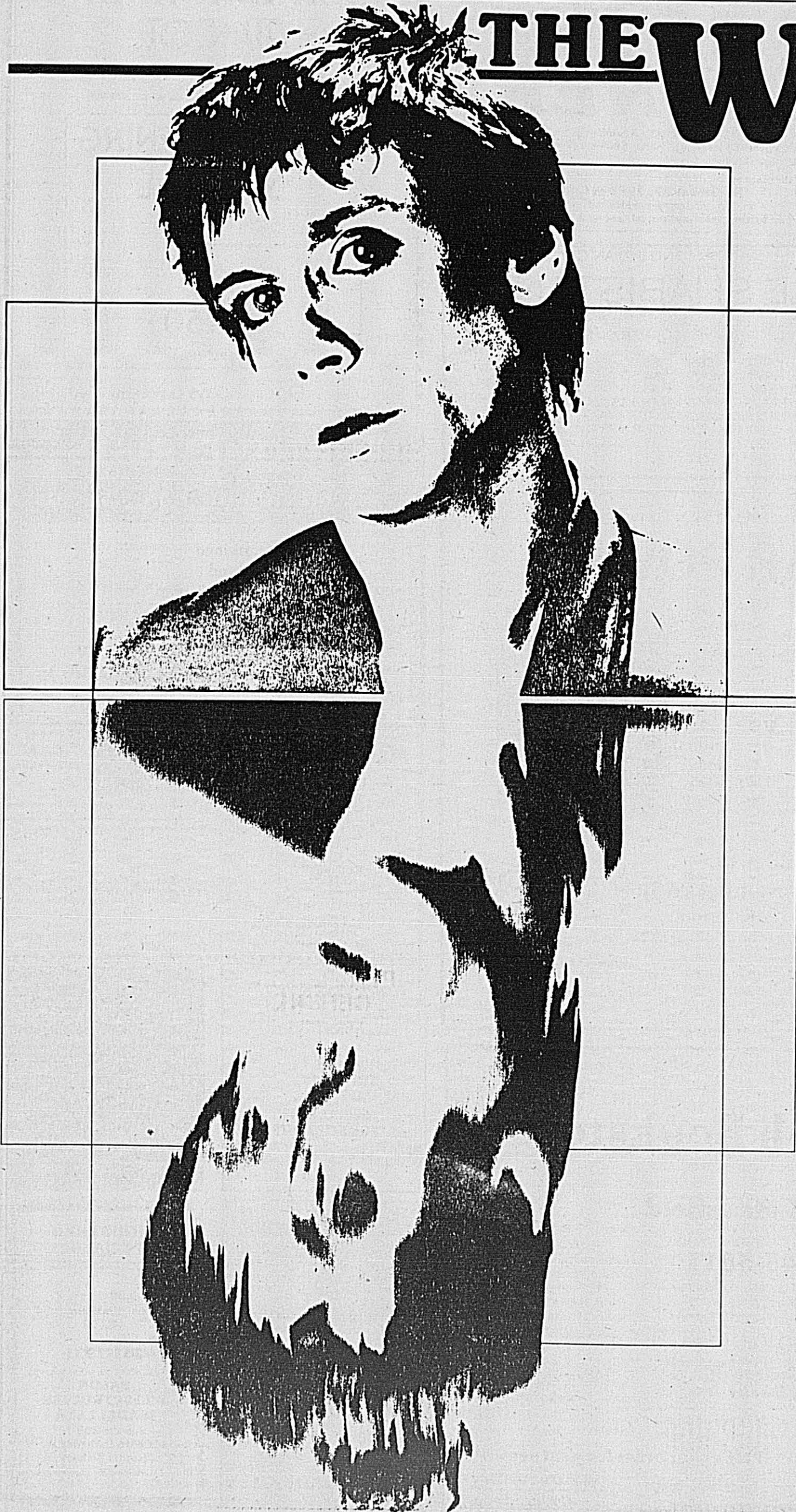
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THE WEEKLY



Iggy Pop

Clea Notar

There was once a boy named James Jewel Osterberg who lived in Muskegon, Michigan. Jewel had a rock'n'roll band in the 60's called the Iguanas. The Iguanas didn't last very long but they did give Jewel a nickname: Iggy.

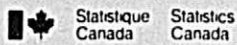
After the Iguanas broke up, Jewel, or Iggy, busied himself playing the drums for people like Muddy Waters, Junior Wells, and The ShangriLas. Time passed and soon Iggy hooked up with some boys who called themselves The Stooges. Iggy and The Stooges made three albums which sounded a lot like something a couple of young fellows named the Sex Pistols were to produce 12 years later in a country far far away.

Soon after the Stooges split, Iggy was picked up by some policemen in Los Angeles for the illegal possession of drugs. Iggy was offered the choice of a jail sentence or a rehabilitation period in a sanatorium. Iggy chose the insane asylum.

When released, Iggy was befriended by a kind, avant-garde gentleman by the name of David Bowie. Bowie helped Iggy out a great deal, writing the music for two of Iggy's albums, "The Idiot" and "Lust for Life". Bowie played keyboards in Iggy's band when they toured and he even invited Iggy to sing on his album "Low".

Now Iggy Pop has a new album out written almost entirely by himself. Party is more commercial than Iggy's other albums. This does not mean that Iggy has lost his touch. Oh no! In fact many professionals admire his work a lot. Grace Jones recorded one of his older songs, "Nightclubbing", on her latest album, and "I Wanna be Your Dog", a classic, for sure, was sung by Anti Pasti on their debut LP.

Iggy is coming to pop/bop in Montreal on Sunday, December 6. Everyone who's anyone who cares about a good time will be down at the Bavarian Beer Gardens, partying the night into oblivion. Exams the next day?...



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Canada

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Listen to what rastaman say

Albert Nerenberg

From the Trenchtown slums of Kingston, Jamaica, reggae has risen to infiltrate popular music and hover at the brink of worldwide acceptance. With rock and roll and New Wave eddies in mainstream music currents, and disco dead and sinking, a gap may be forming that reggae music is poised to fill. A sudden jump in the popularity of reggae finds it leaping into the dance halls and stadiums across North America. Sales of reggae music have rocketed outside of Jamaica from next to nothing to six per cent of the pop music market in the last two years, which is remarkable considering the distinct contrast between the cultures that popularize the music and the culture that creates it.

Reggae itself is deeply rooted in the ceremonial chants of the Jamaican religious sect known as Rastafarianism. The music's origins date further back to the ancient rhythmic music inherent in African music, particularly that of Ethiopia.

In the seventeen-hundreds Jamaica was one of the major centres of the British slave trade and utilized thousands of African slaves as a labor force for its huge plantations. Baptist and Mauritian Christian missionaries made considerable inroads among the slaves and converted many of them to Christianity and the Macabee version of the Bible. Following violent slave rebellions the British granted the blacks emancipation in 1834. This sparked off a surge of African revivalism which fused with the Christian fundamentalism already present. This synthesis was to later provide the key elements in the development of the

Rastafarian movement.

Marcus Garvey, founder of the United Negro Improvement Association, was exiled to Jamaica from the United States in 1927 for his activities with that organization. In the west Kingston ghettos of Trenchtown he formed the "Back to Africa movement," based on the premise "Africa for Africans." Garveyism was taken up by blacks worldwide as a cause to improve the plight of the black man under white rule, to communicate with his African brothers, and to forge links with his past.

One faction of the movement surfaced early on, holding on to a much more revolutionary tenet: a total change of the social order was necessary before the black man could achieve equality, and ultimately, repatriation to their ancestral home, Ethiopia. Those people would be the future Rastafarians. A few years later the imperial powers in Europe and North America collaborated to bring about the collapse of Garveyism.

Ras Tafari was crowned king of Ethiopia in 1930. Haile Sellassie was Ras Tafari, "Ras" meaning "prince" in Amharic and Tafari his name before his accession to the throne. He was also the man many Rastafarians conceive as the reincarnation of Jesus Christ. He is believed to have died several years ago but many Rastafarians maintain that his body was never found and that he lives on.

Taking on his name thus the movement became Rastafarians. Mussolini's invasion of Ethiopia in 1935 fueled Rastafarianism as many saw the Italian attack as a collaboration by the Great Powers to oppress the last free African state and the African people.

Most present day Rastafarians in Jamaica are poorly educated, live in a state of poverty and adhere to a very strict moral code known as "Ital." Their idea of the "natural man" compels many of them to wear dreadlocks and to abstain from cutting any hair on their bodies. (Generally they are very clean contrary to their reputation abroad.)

Many Rasta's develop a keen expertise in the growing of marijuana which they call "ganja": "joy of God." They use it in a strict, complicated ceremony aimed at improving their thinking and meditation. It is a Rastafarian idea that water on the brain hinders one's thinking, and that the purpose of ganja is to irrigate the brain.

The theme of oppression of the blacks by Imperial powers surfaces frequently in rasta chants. They refer to the forces of materialism and imperialism as Babylon as interpreted from the Bible. America and Babylon are often synonymous in the Rastafarian context. Many Rastafarians see the sect as being one of the biblical twelve lost tribes of Judah, as "Lions in Babylon" spreading the word of Jah (Jehovah) in the materialistic world.

This is a chant frequently sung to the accompaniment of drums at Rasta ceremonies.

*Come down white man, come down
come down off the black man's
shoulder
Let the power of Sellassie, I, throw
them off
come down off the black man's
shoulder.
We are only a visitor here
and we have no time to fear
for when we reach Ethiopian land*

his majesty gonna take us by the hand

In the Rastafarians the African and Christian elements of the Jamaican blacks surfaced. The fusion of the African slave chants with ecstatic Christian gospel shouting birthed reggae. In the late '50s and early '60s New Orleans rhythm and blues coming over American airwaves began to influence developing reggae musicians. One such musician was Bob Marley. Marley, who was half white grew up in all black Trenchtown and is reputed to have been victimized from both sides, inspiration for his early militant lyrics, e.g. "I shot the sheriff" and "Burnin' and Lootin'." Marley is said to have remained faithful to his Rastafarian faith through out his meteoric rise to stardom. In the early seventies the "Wailers," cofounded by Marley and Peter Tosh, spearheaded the reggae assault on popular music. The Wailers and reggae were soon catapulted into the world arena.

People are discovering that reggae's heavy base line, high powered percussion, and sometimes meaningful lyrics, make for dance music of the highest order, and a move ahead from disco.

With the election of a new president in Jamaica last year, tensions have eased and the new music coming from militants such as Max Romeo, Bunny Wailer and Tosh himself, is more preoccupied with love and dancing than armed revolution. Reggae's softer line is beginning to attract people.

The word from the music industry is that reggae is poised shuddering on the verge of massive recognition, and with the tragic death of Bob Marley last



May, lacking only a leader to focus the world's attention. Eyes are turning to Peter Tosh as his following swells.

If a strong focus should materialize, the music that rose from the chants of a religious sect in the sweltering ghettos of Jamaica may transcend the barriers of race and culture that have barred other movements in the past. Reggae is on the rise.

Feminist alternative in black, white

by Paula Synnwich

Literature is a medium that reflects and feeds the ideology of society. We don't believe everything we see in print, but what we read certainly affects the way we think and act.

Perhaps because of the disastrous state our society is in, or more positively, because we are becoming increasingly aware, several alternative bookstores have sprung up in Montreal in the past ten years. Alternative books reflect the few positive elements of our society, and are written with the intent of changing the nastier aspects.

Whatever the reason for the sudden appearance of alternative bookstores, their presence is much needed. Anti-authoritarian, gay liberation, anti-sexist and feminist books are a nice change from a lot of the schlock sold in standard commercial bookstores.

The three largest alternative bookstores in Montreal are Librairie des femmes d'ici, Androgyny Alternatives Bookstore, and Alternatives Bookstore. All located within walking distance from the university, they offer an impressive collection of "progressive" books.

Librairie des femmes d'ici Inc.

Librairie des femmes opened eight years ago, and is owned by two Montreal women. It has an excellent collection of women's literature, all of it in French. While it is mainly a feminist bookstore, it also has a good selection of books, magazines, and pamphlets by and for women without a feminist perspective.

Like many alternative bookstores, Librairie des Femmes is more than just a retail store. It has been the starting point and meeting place for several Montreal women's groups, and up until a year ago it also housed a women's café.

Librairie des femmes is open from 10 to 6 Mondays to Wednesdays, 10 to 9 Thursdays and Fridays, and 10 to 5 on Saturdays. It is located at 3954 St. Denis. It is a bit of a walk from McGill, but it is worth the effort. Even those men who don't wish to enlighten themselves on women's issues, check it out — you're sure to find something for a friend.

Androgyny Alternatives Bookstores Ltd.

Androgyny opened in 1973, and in 1976 became a non-profit bookstore run by a collective of 14 men and women. The collective selects the books the store sells, and staffs the store on a volunteer basis.

Androgyny has a tremendous collection of gay liberation books, the majority of which are male-oriented. Unlike most commercial bookstores that stock male gay literature, they do not carry homosexual pornography. They also carry non-sexist children's books and feminist literature.

Androgyny carries both French and English books, though their selection of French feminist literature is limited, as they do not want to put themselves in competition with Librairie des femmes. As well as books and magazines, Androgyny sells records, most of which are by female vocalists on the Olivia label, though the collection is presently being expanded.

The Androgyny collective also holds two gay dances every year, has book tables at plays and film screenings with themes relating to gay liberation and feminism, and is presently trying to organize a lecture series.

The prices of Androgyny's books are not much less than those sold in commercial bookstores, but it carries many books that cannot be found anywhere else in Montreal. The store hours are 10 to 6 Mondays to Saturdays, and it is located at 1217 Crescent.

Alternatives Bookstore

While the name is quite similar, Alternatives Bookstore has a selec-

tion of books quite different from those at Androgyny. The store, also run by a collective, was opened by a few of the Androgyny collective members, one of whom is a former philosophy professor at McGill. They had tried to expand the Androgyny collection to include social and political books dealing with issues other than feminism and homosexuality. After deciding that there was not enough room to have an adequate selection of such books, they amicably parted and founded Alternatives Bookstore.

According to one of the founding members of the Alternatives collective, the purpose of the store is "to present a form of political literature that deals with the anti-authoritarian left-wing tradition in socialist thought." The store carries books on ecology, the labour movement in Canada and Quebec, the socialist movement, the third world and world economy. They also have some feminist and gay literature, most of which have a more political perspective than those at Androgyny, as an attempt is made to avoid overlapping the selections the two stores offer.

Alternatives has both French and English books, magazines and pamphlets, as well as some in Spanish and Greek. It is located at 2033 St. Laurent, and is open from 12 to 6 Tuesday to Saturday.

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Jazzing Rickie Lee

William Mark Dresser

Probably the best way to be introduced to jazz is in the home, but if your family isn't full of hipsters, here in Canada it isn't likely for that to happen. Second best, and this world is full of compromises anyway, is to have a point of departure that is sufficiently similar to the more popular strain of pop/rock and which, nonetheless, embodies certain, definable jazz qualities. Unless you knew better, you'd think that Rickie Lee Jones had just that in mind when she came out with her second album, *Pirates*. I don't want to get involved in what for many jazz aficionados is an issue: namely, whether or not one could allow Miss Jones breathing space in the ranks of jazz. Her material and her voice point in the direction of jazz, that most everyone will admit. Her production and management is, however, definitely bent toward the more lucrative pop field, and who can really blame a recording artist for wanting to get every penny out of her efforts? Like Tom Waits she has enough jazz feeling to at least be an associate jazzier, rather than jazzier emeritus. The basis for all these contentions on my part is that there is great music out there for this continent to be especially proud of and yet to many North Americans it is as foreboding and uninvestigated as the netherworlds of classical music. But jazz is not just of the lofty, (although New York City assemblies prove otherwise.) Jazz is music of the heart more than of the mind. Its background is enter-

tainment, dance music of the most vibrant and vigorous sort, and that has held over in the finger-snapping, head-bobbing, and body-swaying that still goes on in even the most erudite of jazz circles. Even at a Cecil Taylor concert you can see folks tilting to the music, and the bolder types will even get up to dance to the tunes. But that is far away from the pop/rock world of American music. And somewhere in between the two we find the lady under discussion, Rickie Lee Jones. *Pirates* takes off from where her first album, presented under only her own name, began. All the songs are written by the singer and the lyrics, although seldom accorded the reverence usual for standard fare, are mostly significant stuff, if at times rather cryptic. But the hidden-meaning slant to some of them is not an effort to exclude the audience; rather, it seems that the lyrics aren't really that fundamental to the exercise that's going on anyway. The voice, whispering, or soaring or growling around the bottom, is telling three-quarters of the story on its own. That is definitive jazz style. It's the instrument and the artistry of its use that is to concern both the performer and the listener. Words like:

Pick it up on the high train,
down on the corner of rhythm & blues
where I have me all of my boys
since back in '52

aren't completely nonsense but they're not poetry either. They're part of the conveyed feeling. They

have to be sung in the manner of Rickie Lee by Rickie Lee. Only then do they fit so very well into the larger effort and make the music reach out beyond otherwise restrictive limits. Her voice lunges, it slurps, it slaps and languishes. It is, unlike so much popular singing, a voice that makes music, that plays the notes instead of singing words to a vocal line. Another song, "We Belong Together", has words at times indefinite in themselves, but the voice carries it through. In fact the voice — trumpet-like — carries you through with greater force and consequently, more efficiently than the lyrics ever could. In straight pop/rock the element of surprise is removed or lessened so much that it becomes only mildly interesting at best. The innovation there is in artistic style, not artistic substance. And this is precisely where Rickie Lee Jones 'crosses over'. Here is a substantive surprise. No Bette Midler this girl. Jones has a fluidity that allows her to escape the form which so restricts her counterparts and leaves them to focus on novelty within the framework. Jones bends the words and with that bends the music. Listen to "Woody and Dutch on the Slow Train to Peking" and notice her moving across, under and ahead of the music, but never offensively against it. Straight-ahead, simple, plainly articulated pop/rock this is not. Music that embraces jazz, that provides a respectable cross-over point of departure for furtherance of one's long-denied interest is surely *Pirates*.

Donald K's Montreal

Wingolia P. Hamster-Brookshire
From the point of view of the Big Cheese, the general health of rock promotion in Montreal would seem very good, thanks. When a promoter has a city pretty well sewn-up (tied-up?) everything can look rosy. For sure, for sure. Donald K. Donald doesn't flinch to say he has Montreal (and all Canada, no less) covered in the big leagues of show promotion.

Is Donald K. the invisible hand benevolently guiding the state of rock culture in Montreal? "What we handle in Montreal depends on

who's coming. They come to us, we don't go to them." In a few words, who Donald promotes in Montreal is not a matter of his personal choices, or even of the choice of Montrealers, except as mandated by the almighty dollar. The decision to come to Montreal — usually based on commercial potential — is left up to the bands to decide.

Once a group's management has contacted Donald, his move is to settle where the show is most viable. "Three things determine where a show goes: the time the band plans to spend in Montreal, the goals and motives the band has in coming and where the most money is."

The trend in concert planning the States is to put bigger draws on "safer" smaller stages rather

than to gamble on filling big arenas. The American rock press claims fans are simply unwilling or unable to pay the prices demanded. "That's bullshit," Donald snaps.

A more competitive environment in Montreal promotion might improve what is offered in Montreal and how. Listening to the radio for just an hour makes apparent how few promoters are producing major talent here. One name is heard on nearly every commercial.

"There's all kinds of competition in Montreal," more than we'd like to see," Donald says. No kidding. "We get the shows because we're bigger, better, more ambitious, more willing to gamble; we're the best."

His situation is healthy, anyway.

OPEN MEETING

of the

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Policy Review Committee
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What changes would you
propose? We want your input.**

Dr. Ezra Franken O.D.

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Bat in the Hat says,
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Greene: finding escape

Brendan Kelly
Graham Greene is a Catholic writer. No, perhaps Graham Greene is just a writer who happens to be Catholic. Graham Greene is a master of the espionage novel. Then again, his last "spy novel", *The Human Factor*, concerned a middle-aged man who commuted in from suburbia every day and spent most of his time in a dull office. Graham Greene is a chronically depressed person. Yet he spends much of his time sprinting round the globe at a manic pace.

The second part of his autobiography *Ways of Escape*, which was recently published in paperback (Penguin \$3.95),

answers many of these questions. Graham Greene detests being labelled a theological writer, he deliberately wrote *The Human Factor* to demystify the James Bond-type thriller, and he diagnoses himself as a manic-depressive personality. The book is built around a series of introductions to his novels that he wrote a few years ago, and notes from his numerous travels. Most of the introductions are informative especially for tracing the etiology of the various novels. Of particular interest is his claim that developing *Brighton Rock* beyond a conventional detective story was possibly "an error of judgement" and his, I think justifiable,

dismissal of *The Heart of the Matter*.

The sections devoted to his travels are less essential. These memoirs are usually not intrinsically interesting to the reader, with the exception of his experiences in Vietnam and Malaya, but are only interesting as foot-notes to his novels. In one of the funnier moments of the book, Greene recounts Papa Doc Duvalier's reaction to *The Comedians*, Greene's novel depicting Papa Doc's authoritarian regime in Haiti. "Le livre n'est pas bien écrit. Comme l'oeuvre d'un écrivain et d'un journaliste, le livre n'a aucune valeur."

Greene also writes of his experiences as a warden in London during the Blitz and as an intelligence officer in West Africa later during the war. He also devotes a few pages to his career as a film critic during the 1930's. The high point of his sting as a critic was the libel action taken against him because of his suggestion, in a review of *Wee Willie Winkie*, that Shirley Temple "had a certain adroit coquetry which appealed to middle-aged men." *Escape* also contains an illuminating discussion of his friend and fellow novelist Evelyn Waugh, whom he quite rightly categorizes as a satirist/romantic. Greene tells an anecdote about Waugh which spotlights Waugh's perverse sense of morality. They are driving back to London together after Waugh has viciously insulted a film producer at a mutual friend's country house. Waugh defends the attack by saying the producer should not have been staying there with his mistress. "But I was there with my mistress also," Greene said. "That's quite different," Waugh replied, "she's married." Greene also writes of Waugh that, "Peace he was not granted — only a long despair which he passed off

with the lighter word, boredom." Ironically, this last phrase applies equally well to Greene himself. Most of his life is spent travelling — to Liberia, Poland, Vietnam, Kenya, Cuba, Chile — to avoid boredom. But lurking behind that boredom is a sense of despair bordering on nihilism. From his adolescent experiments with Russian roulette to his middle-aged desire to undergo electroconvulsive therapy, Greene sought escape first from the tyranny of English middle-class life then from the threat of a stable life as a respected author. Fortunately, he was successful at both, he managed to do it without kill himself. Graham Greene might not be thankful, but, flippant as it sounds, we the readers are. After finishing *Ways of Escape*, one is left with a slight feeling of incompleteness. Admittedly, Greene didn't want to write an autobiography for the gossip columnists but the personality of the author is barely revealed after 300 pages. This is especially disappointing if one has read the first book of his autobiography *A Sort of Life*, which is an uninhibitedly honest account of his adolescence. In *Ways of Escape*, perhaps two lines are devoted to his ten years of marriage and subsequent divorce; five or six lines to his conversion to Catholicism. If he didn't want to write an autobiography, he shouldn't have. Perhaps a clue to Greene's reticence can be found in a recent interview where he said, "I have accomplished a little but failed a great deal. Failed in human relationships, which is more important than writing." A critic has absolutely no right to comment on the personal life of an artist (though many do) but the autobiography is inextricably linked to life. Greene has every right to forever hold his peace but to try to have it both ways is as unreasonable as it is unsuccessful.

Players witness innovation

Elizabeth E. C. Jarvis
Player's Theatre is going through its roughest year in a long time. That doesn't stop them from producing some of the most innovative English-language theatre in Montreal. *Witness for the Prosecution* opens in only two weeks, and the production is only now moving into Players' stage, but director Michael Wener takes it all in stride. Working with less-than-ideal facilities (an ordinary room on the third floor of the Union), minimal space and no shop, Wener and producer Trish Tremain are nonetheless optimistic about the production of *Witness*. The lassies are challenges to work around. Thus, Wener will transform the audience into jury and courtroom spectators — part of the action, so to speak. "The audience should remain permanent in the vision of a production," comments Andrew Forrest, Players' president, and technical designer for *Witness*. "We don't take as many risks in producing a show as we would like to take. There's not much following for experimental theatre in Montreal, and English theatre has a

small audience anyway." "With the kind of cuts we face (from Students Society) we really have to think of shows that will pull in audiences, like Agatha Christie. Stoppard (author of next March's production of *Rosencrantz and Guildenstern are Dead*) is about as far as we'll go. It's a question of budget vs. innovation."

The Player's executive decide which shows will be put on their stage each season by a process of presentations made by prospective directors and their producers. The process allows students who might not otherwise get involved in drama at McGill to get see their word come to life in an ensemble atmosphere. The kind of people who get involved with Player's are anything but pre-professional thespians, says Tremain. "It's definitely non-covational. My job as producer is kind of ambiguous; I just try to bring in new people." Forrest echoes that attitude. "Player's is over a hundred years old. I don't know what its original purpose was, but now we just try to include more people, to get more

students involved with theatre. For instance, this show (*Witness*) has a large production crew and a cast of 25." Forrest further explains that size of cast and crew are factors in the selection of plays.

"You see the same people in all the campus productions," Wener continues. "There's not a strong sense of inter-group rivalry. Actually, there's a lot of co-operation between the different groups, exchanging costumes, props, scenery." The reason *Witness* has been so late getting on stage is the fact that Player's has lent the use of its stage to Tuesday Night Café.

"The show is not in high gear yet, because we're not onstage yet," Tremain says, "but it'll all come together."

"The wheels are in motion." *Witness for the Prosecution* comes together December 8 at 8:00 p.m. in Player's Theatre. All mystery buffs-cum-aspiring-thespians are encouraged to come figure out whodunit.



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Quebec's recent past lives on CBC

Jim Sandilands

Recording begins this month on a series of six promising CBC Radio dramas under the title of **Heroes and Anti-Heroes**. All of them feature a character from Quebec's recent past, some of the characters historic figures, others composite characters. All of the half-hour plays have the main character looking back to some crucial event in his life, all are packed with political and social meaning and all of them clearly follow director Alexander Hausvater's personal philosophy that drama is not merely to entertain but to inform and to force the listener to think. The recording of these six dramas will continue through December and they will be broadcast starting

in January on CBC Radio 940 in Montreal and on the Quebec Community Network. The first play, called "John Glassco: The Passionate Bourgeois" has an interesting premise — Glassco is lying on an operating table at RVH waiting to go under the surgeon's knife. He is thinking back to the events that led to his sorry condition — his dissolute life in the Paris artistic community. He had left Westmount hoping to become a writer and instead fell into the mud of Bohemian life, got into narcotics, was a gigolo and even tried his hand as a pimp. An added psychological dimension is the fact that Glassco has lost his will to live, and as the operation approaches, he is told by his surgeon

that the operation can only succeed if he has the will to live. The second play in the series is a contrast to the sophisticated Paris art scene that made up Glassco's world. This one is about a larger than life hero from Quebec's past, Louis Cyr, the legendary Quebec strongman. "The Ballad of Louis Cyr" is Barry Lazar's first radio drama and in it Cyr has been challenged by a younger man. As the match progresses, Cyr reflects on his past life, his humble origins, his triumphs, his exploitation by carnival hucksters. The next drama in the series reveals for the first time an historic fact about a great Canadian, John Grierson, founder of the National Film Board and the

first to apply the word 'documentary film' to film made by such pioneers as Robert Flaherty. "The Film That Never Was" is the title of this political detective thriller. In it the leading character, a fictional Canadian filmmaker, is being given a banquet in honour of his long and illustrious career. As the guests toast his many accomplishments, his mind drifts back to World War Two and his only film that was never shown in public, a film that is in fact still an official secret, and a film that was altered by John Grierson in a highly suspicious manner. While the hero of the play is fictional, the existence of the film is a carefully documented fact uncovered by the play's author,

George Szanto, well known for his last play, "An Investigation Into The Life and Death of Thomas Askew".

"The Aching Heart of Samuel Kleinerman" by Marion Czerniecki takes the form of a moral fable. It recalls the events taking place in Berlin in the 1930s. Kleinerman is Jewish, and his family is in immediate danger of being caught up in the Nazi Party purges. His dearest friend is already in a concentration camp and she has entrusted Kleinerman with a substantial sum of money — money that is to be used to help anyone who survives the camps.

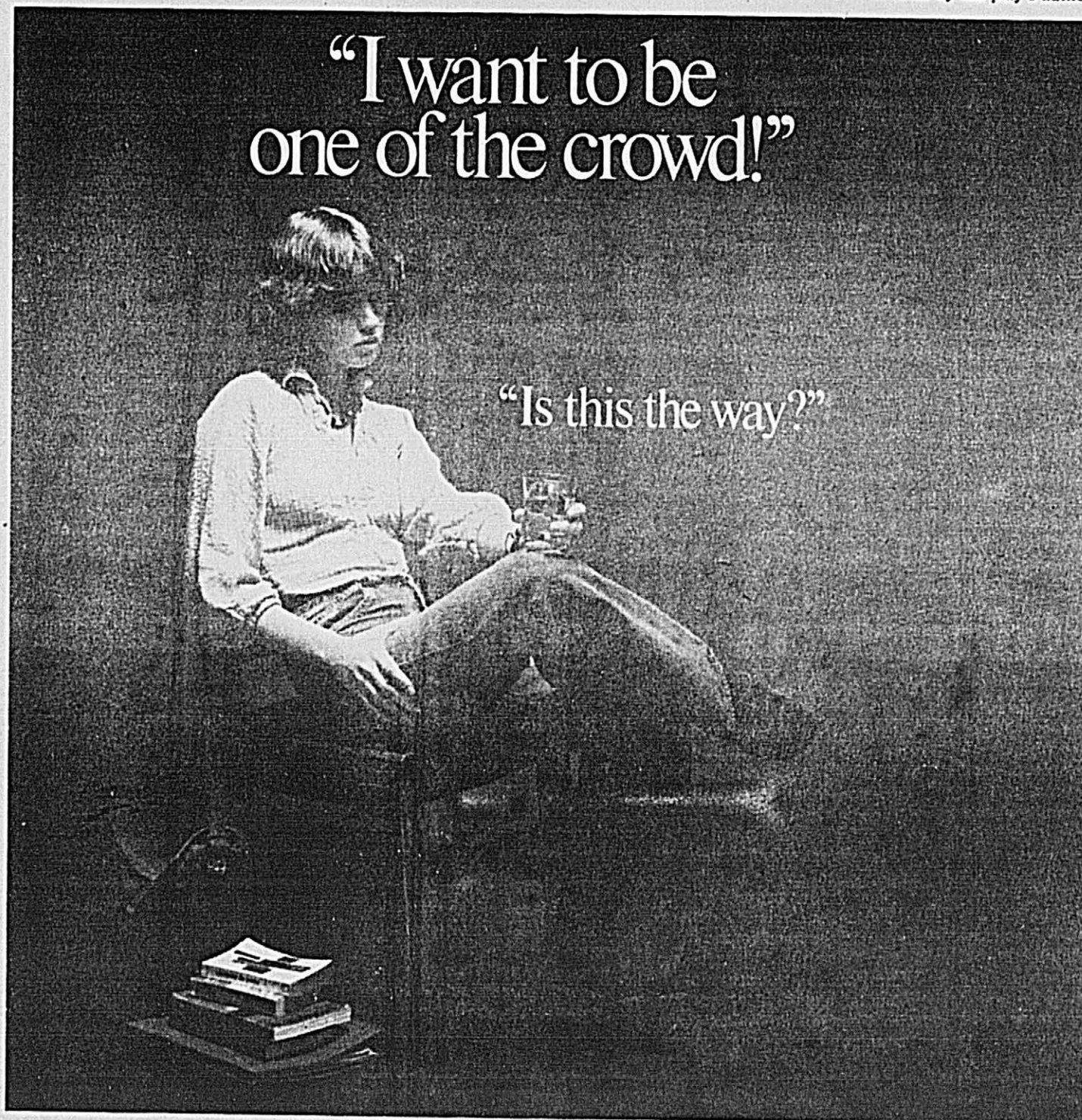
Kleinerman is offered passports to get his family out of Germany, but he will have to pay for them. His eldest son pushes him to use the money hidden in their basement to buy the passports; Kleinerman resists. His dilemma is that if he doesn't buy the passports his family risks liquidation, if he buys them he has broken his word to his dearest friend, and he will have lost his honour in an age with no honour. Next in line is Peter Madden's "Killing". The writer's works include "Not Even A Mouse", which was well received when first broadcast last year, and the successful stage play, "The Night No One Yelled".

From Madden's pen comes the main character who is confessing to the prison chaplain — and with good reason — he is to be strapped into the electric chair in two hours. He had been hired to kidnap a person as a joke for a surprise party. But it wasn't a joke, it was a political kidnapping, the victim was a government minister, the kidnappers were party militants who felt that their government had sold them out. When the kidnappers torture the minister, our hero kills him to put him out of his misery. Director Alexander Hausvater calls the play, "... suspense of the highest degree that is closely connected with controversial events in Quebec's politics."

The final play of the series is by David Freeman, author of "Creeps", "Battering Ram" and "You're a Goom Man Jamie Boy." In this comedy called "The Heart of Brother André," Brother André becomes aware of earthly events because his heart has been stolen again. This time by a group of handicapped people who wish to draw attention to the fact that the Year of The Disabled is, in their opinion, a bad joke. The good Brother's commentary on life in the 80s provides for cutting, harsh comedy.

All of the plays in the Heroes and Anti-Heroes series feature well known names from both the French and the English Quebec Acting Communities. Among those features are Raymond Cloutier (the man who played the title role in Riel), Michael Rudder, Vlasta Vrana, David Calderissi, Griff Brewer, François Guy, Walter Massey, Joan Heney and many others.

All of the playwrights are Montrealers and the series promises the CBC Radion 940 listener an opportunity to sample some of the serious drama being produced and written in this city.



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Cons and cyclists: the tale of cell block A

by Bob Silverman

I have always felt that we city cyclists were political prisoners. Michel Lefevre had already written a poem about that several years ago. We published the poem, "Ma Bicyclette est une Prisonnière Politique", in *Vers Une Ville Nouvelle*, the newspaper of our organization, Le Monde à Bicyclette, Montreal's citizens on wheels. And our urban allies in France, Le Federation Française Des Usagers de la Bicyclette, in the January 1981 edition of its publication *Velo Cité*, printed a picture of a cyclist trapped in the grill of a Rolls Royce on the back cover. The Federation later printed this design as a poster called, "Free the cyclists in the city!"

Quebec's Ministry of Education told us two years ago that there were then a million bicycles in the Montreal region. In spite of this we still can't legally cross the St. Laurence river. Bicycles are barred from all bridges and tunnels that cross the St. Laurence river in the Montreal region. However, bicyclists are tolerated on the sidewalks of the Jacques Cartier Bridge. Unfortunately for we cyclists, these sidewalks disappear into the very dangerous Taschereau Boulevard on the South Bank.

The Metro could be a very simple way to cross the St. Laurence River. Unfortunately, MUCTC director Laurence Hannigan has not yet given us the green light in spite of the August ruling of Superior Court Justice Claire Barette Joncas that "there was nothing in MUCTC regulations which make it illegal to be in the Metro system with a bicycle." The recent statement of the caucus of Parti Québécois deputies from the Montreal Region reiterating their support for cyclists also seems to have left Hannigan unmoved.

In the same way we are rejected on bridges and the subway, we are made to feel unwelcome on city streets. Every day we risk life and limb. Although the number of bicycles in use in Montreal equals or exceeds the number of cars, all the city street space is accorded to the dangerous, polluting, space-hogging vehicles while almost no street space is allotted to the simple, accessible, healthy vehicle, the bicycle. Pressure from car manufacturers, oil companies and people insisting on their own street parking combine to retain the automobile's heavily subsidized street space monopoly. Cyclists are imprisoned by "autocracy."

In the spring of 1980, it finally looked like Montreal cyclists were about to get an important commuter bicycle route: the North-South axis. This was to be a bicycle route extending from Henri Bourassa street to Old Montreal. The proposed route would have taken Drolet street south to the CPR tracks. The Montreal Bicycle Path Committee composed of senior civil servants from several city services as well as several city councillors, including Executive Committee member Fernand Desjardins, prepared the project and recommended it to the Montreal Executive Committee. In addition, Municipal Affairs Minister at that time, Guy Tardif, offered to pay the \$300,000 cost of the project and in a public display of support was photographed by La Presse bicycling on a part of the path.

In spite of all these factors, the Drapeau/Lamarre administration

vetoed the projected bicycle route without explanation.

In June 1980, several Le Monde à Bicyclette activists painted a path on Drolet street themselves to show that there was a great need for the path, the low cost and the extreme simplicity.

Several of the cyclists got caught, rollers in hand. In September 1980, Scott Weinstein and myself pleaded "guilty with justification." Although Municipal Court Judges Stalker and Masse accepted this plea in the cases of other cyclists arrested at about the same time and there was no sentence, Judge Louis-Jacques Leger said in his judgement that "it was a grave crime" and sentenced Weinstein and myself to \$25 plus costs of \$16 or 8 days in jail. Prior to being appointed to the Bench, Judge Leger had been the city councillor for Villeray (District 28) for Mayor Drapeau's Civic Party.

Accompanied by 50 bicyclists and friends Scott and I entered municipal jail on Bonsecour Street on Sunday, October 25 at 4 P.M. It was the second time that Le Monde à Bicyclette activists had gone to the "big house". Claire Morissette and Françoise Guay spent two days in Tanguay in January, 1977 for their extremely ardent pursuit of subway access for cyclists.

I'd never been in jail before so I didn't know what to expect. Jail conditions are never described in the travel sections of the weekend papers like the other trips one can take.

At first we were placed in a large room with about ten other men at Post 1 on Bonsecour Street. We stayed there for two hours. Finally at about six we were transferred with two other cons to Bordeaux Jail in panel truck with escape-proof grilled windows. The other two passengers were going in for not having payed a few hundred dollars of parking tickets. I later discovered that about 1/2 of the men there were in for auto related crimes; parking tickets, speeding. "I'd rather do time here than have money taken away from my family", I was told several times.

Checking into the big house

That's when I received my first disappointment. I had planned on completing a translation of Claire Morissette's article on bicycle touring which had appeared in a Quebec feminist magazine. But the prison guards stopped it from entering as well as my copy of Kenneth Schneider's masterpiece, "Autokind vs Mankind" which I wanted to read for the 3rd time.

And, after having been fitted out with prison garb, I was outraged to find myself in another cell block than that of Scott. But, it wasn't deliberate. There were simply no empty cells left in Scott's section. Anyway, we did meet at meal times. By around noon on Monday I was almost beginning to feel at home. I had played several games of ping pong and some games of chess. I had skipped rope and lifted some barbells in cell block A's weight room. I watched some other men playing pool. I'm not very good at that pastime, and not being familiar with the etiquette, I decided that, for the time being, I should watch.

Scott had a visitor whom I casually knew and she promised to phone my parents, Le Monde à Bicyclette offices and my friends.

Contact with the outside world is important to prisoners.

And my cell was better than I had expected. Each person detained in Bordeaux has a small cell equipped with a bed, toilet, wash basin and a chair and writing table. Ironically, on my writing table I found a 106 page thriller called: "Acts and Regulations Respecting Imprisoned Persons in English".

Many of the prisoners were English. And the two solitudes existed in prison. There were two television sets in cell block A; one for French inmates; the other for English ones.

Unfortunately, "les Directives", which explained in great detail the rights and responsibilities, was only in French. From this 10 page booklet I learned that a prisoner could have a battery operated radio and a typewriter in his room. A "detained person" - that's the euphemism that is used in all the literature - has access to a library of "about 38,500 books. (I was released, unfortunately, before I could evaluate them).

From my cell window I was able to see the skating rink being prepared. And every evening after supper we could go out into the yard and jog. In the yard I was overjoyed to see a volleyball court. I have long been a believer of the therapeutic value of recreational volleyball. I hope I'll have at least one chance to play while I am here.

Many of the people here are only boarders. For job and other purposes, many of the "detained persons" leave at 6 every morning and come back at 8 at night.

Prison frustrations

The directives state that "detained persons" can make only 2 telephone calls of 5 minutes each per week. However, the social worker has a phone and he can make one for you every day. There is always a line up to see the cell block A social worker. I had tried

two calls in his office this morning. No luck. On one call there was no answer, and at Le Monde à Bicyclette office the line was busy. I wanted to try another number, but he wouldn't let me and said: "This is not a hotel, it's a prison". This very same expression was repeated to me by guards on several occasions.

Frankly, what's been bothering me most is the food. You see I'm a vegetarian. Almost even a macrobiotic. I don't consume milk nor dairy products. Unlike the airplanes, there are no provisions here for vegetarian meals. So, I had to eat a little meat today and other food I wouldn't ordinarily go near. I got diarrhea and I feel groggy.

I had a bit of extreme frustration earlier in the day. My pens and my writing paper had been stopped at the entrance. The guards said I could get pen and pad inside.

It wasn't easy. The guards - really bureaucrats in nattily blue uniforms which Quebec Justice sewed on their labels - didn't seem to have either pen or paper. I'd have to order it from the canteen, which opens only on Wednesday. I was getting desperate. Finally, a fellow detained person, a big blond homosexual named Mary, vice-president of our section and reputedly a man of considerable influence, got me both. And that's how I am able to write this article. So if you like it, thank Mary.

Summary

Except for the meaty food, the telephone restrictions and omnipresent noise from the two Television sets, I've rather enjoyed my two days at Bordeaux. My fellow cons saw my picture in today's *Journal de Montréal* and indicated approval. Several guards laughed, and one whose wife won't let him get a car, said: "lache-pas". Keep on struggling.

Free from constant telephone calls, innumerable distractions and

having to make my own meals, I finally have some time to write. This article was written, on Monday, October 26th, my second day in jail. How ironic, that I could feel so creative in prison.

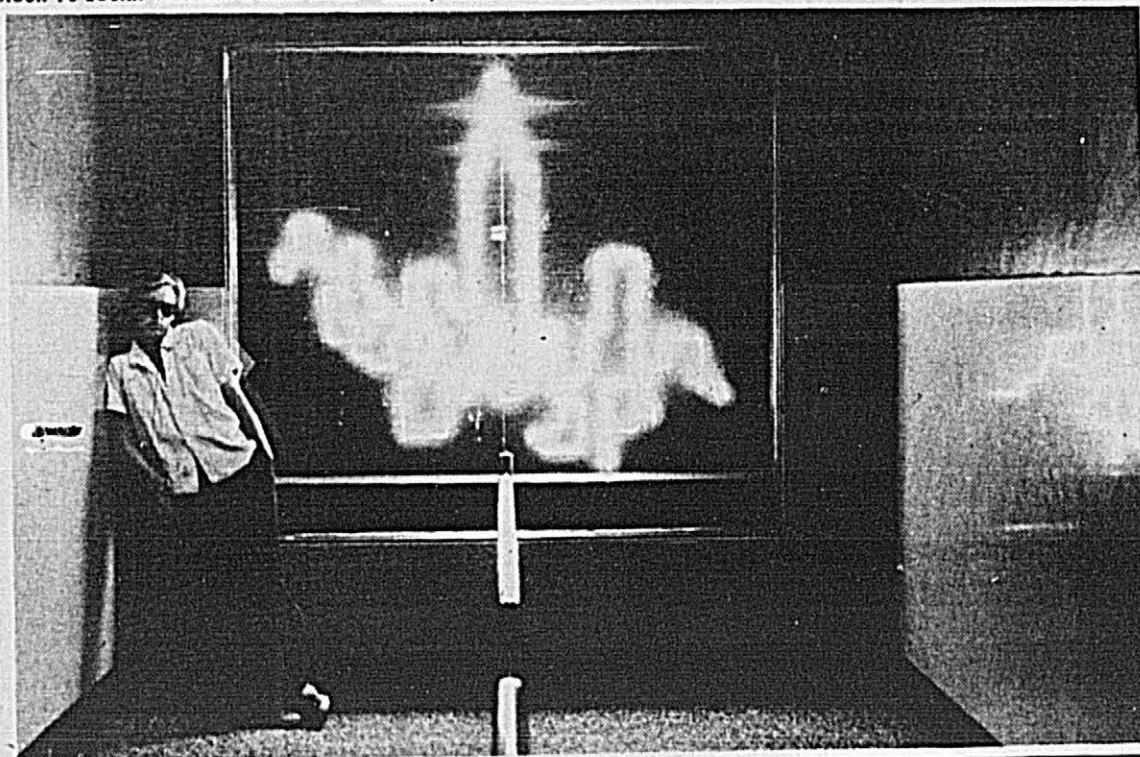
I could have payed the \$40 fine. Anyway, it wasn't me who decided that I should go to jail. It was the coordination committee of Le Monde à Bicyclette, a democratic organisation, that made the decision. And it was made to protest and publicise Drapeau's veto of the North-South Axis which would have been an inexpensive and accessible commuter bicycle route from the North end to downtown Montreal. I have no regrets. It was worth it and Bordeaux was also an important "learning experience".

I consider myself fortunate that I don't have to go to Bordeaux. Some of the elderly men there stole a bottle of wine or other trifles so as to get into Bordeaux. For them life there with its three square meals and a clean room is preferable to roughing it in the "free world".

Autocracy has made me pay a price: 3 days in Bordeaux Jail. But that price is a minute one. "Autocracy" has made others pay with injuries or death. Cars kill more than wars and 27 million have perished in car accidents so far this century. In Quebec alone 4 people are killed every day, and someone is injured in Quebec every 20 minutes.

Ironically, from my prison cell AD123, I can see the Ahuntsic bicycle path by Rivière des Prairies. This path parallels that river for many miles and on summer days it's wheel to wheel riding. That path still doesn't turn Southward into the city. But one day it will. And my hope is that our "brief séjour in Bordeaux" will make it turn South even sooner.

Bob Silverman
- Bordeaux Jail,
Cell AD3/23,
Montreal
October 26, 1981



Daily photo / Michael Wyszowski

WEEKLY Slaveys

Peter Morgan
Brian Topp

Elizabeth E.C. Jarvis
Carlos J. Constantino

Moira Ambrose
G.P.G.

Native rights gain student support

Continued from page 1

legal actions and a campaign to make our rights known," he said, citing the example of a court case over a 200-year-old treaty in which the federal government was supposed to give the Indians a medicine chest once a year to meet their health needs.

"They don't realize that all we want is to live off the land as our forefathers did, and instead, we get a Johnson and Johnson bandaid kit once a year," he said.

Gordon said that government laws totally ignored Indian culture and ideals.

"Someone decided that it was against the law to hunt geese out of season. We found out that we could

not actually hunt these animals until they had physically left out country and gone south for the winter," said Gordon.

"We know that these laws were made for you white men down here, but we need them changed for my people up there," he said.

Gordon believes that Canada's sovereignty in the Arctic was based on Indian domination.

"Starving Indians from northern Quebec were moved to islands in the Arctic and the government said, 'There — we have a Canadian community in the Arctic!'" said Gordon.

"This idea of territorialization is based on the European idea of farming. Our society is a hunting

society and is based on a different premise," he added.

Hans-Pavia Rosing, president of the Inuit Circumpolar Conference, an international organization to promote the interests of the world's indigenous peoples, said that indigenous people all over the world are having struggles similar to the one in Canada. He also said that the Canadian government is not making an effort to recognize Aboriginal rights.

"I don't understand a prime minister who would go to Mexico and play the role of the humanitarian in the North-South dialogue, when at home he neglects the rights of the first people of Canada," said Rosing.

Classified

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356 - SERVICES OFFERED

Ladies haircuts, special discount for students. Cut and blow dry \$10. Cut only \$5. Call June at 737-0706 or 482-7827 for appointment.

361 - ARTICLES FOR SALE

Ladies' wear, latest fashions, 30% and more savings, sizes 5-14; Wed, Thur, Fri. 1500 Stanley, suite 220, corner de Maisonneuve.

TI-59 Programmable Calculator including 201C Printer for sale. Never used. Over \$600 value selling \$350 OBO.

Phone during office hours (284-0100) and ask for John.

Great skis for sale: Great priced Dynastar acrylics, 203cm &/or Salomon 727 bindings. Value \$500 plus. (used less than a dozen times) Sell. Total \$270. Call 255-5450.

Gift Ideas? How about a belt that you can fill with liquids to warm those cold winter sporting events? 306 Duluth E. 845-3083.

Remington office typewriter. For sale older model, in good working condition \$30. Call Patti (early mornings or evenings) at 861-2917.

372 - LOST AND FOUND

Wallet lost! Green clutch purse in Medical Lib. Sat. Nov. 14. Have a heart and return my ID cards to L. Chen 3474 Hutchison apt. 801.

Lost, Nov. 14. One pair of glasses, brown metal frame. Were forgotten in a gymnasium locker. If found please contact Michel, 731-8790. Would greatly appreciate it.

To the person who accidentally picked up my navy blue pea coat Friday night at Gertrude's - I have your coat and scarf. Please call 931-7381.

Lost on Saturday Nov. 21 High school graduate ring with the initials V.D.C. on the back of the Blue stone. Reward. Call 321-2841, Vito.

Lost in a plastic bag: golden shoes, stockings. If found please return to Sophie 842-4068.

Gold I.D. Bracelet, inscription in Greek, lost Tuesday en route to Redpath Library from Burnside Hall. Of sentimental value. Call Penny 672-9334. Reward offered.

Lost: one tape recorder (Realistic) in Leacock 132 on Wed. after physiology. Left at the front. If you have it please call any time 932-3784.

Lost: Pair of reading glasses in brown case. Anywhere between Redpath Library and Medical Building. If found please call 687-1767.

Lost: A beige coat, Fri. nite at the Med. P. Party. (Med Annex) If found please call 687-1767. Reward.

367 - CARS FOR SALE OR RENT

Autos available - Toronto, Western Canada, Maritimes, Florida - Montreal Driveaway - 4036 St. Catherine W. (corner Atwater) 937-2816.

Honda Goldwing 1981, 1100 cc, 14000 km. Plexifairing, crash bars, saddlebags, backrest-carriage, high security lock, \$4500. Ask for André. 392-4656, or after 6, 526-1921

365 - WANTED TO BUY

Boat trailer needed for 14-1/2 ft. wooden boat. Good condition only please. Also, an older Austin Mini. Phone 671-4838 after 6 p.m. 392-8212 days; Ian or Mr. Ellison.

I need several copies of l'ECHELLE. 272-3293 (evenings).

374 - PERSONAL

Veronika Ruechard, you left your international student I.D. card at the Film Society on Saturday. Please claim in Rm 432.

Miami Beach. Round trip luxury coaches. 7 dazzling nights at Riviera Beachfront hotel. For just \$195 U.S. Depart: 28 Dec. Return 4 Jan. Dan Cavanagh 766-9763

Monty: No more walking to the shower with just a towel on now that you're no longer "Jail Bait"! Happy 18th from the women on 7th!

383 - LESSONS OFFERED

German from graduated student in exchange for English (native speaker only!) Please call: 934-1295.

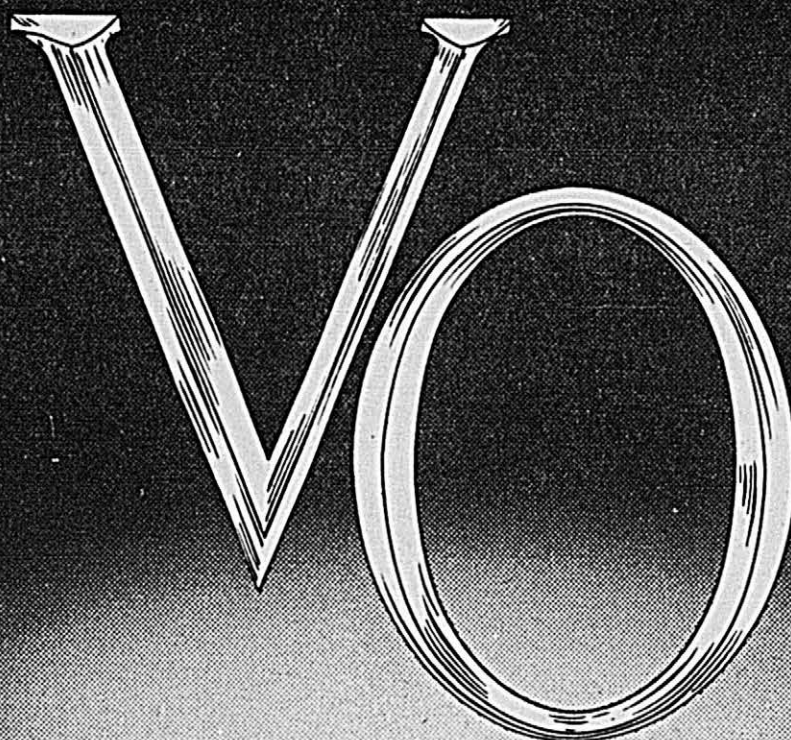
385 - NOTICES

Frustrated, depressed, really pissed off!!! Easy, controversial method for solving Rubik's Cube. Send now for manual, only \$1.00 to P.O. Box 522 Westmount Station.

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Eastern Townships Alpine, X-country ski house group requires four members. \$200 per person. 937-0267 evenings.

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Today

Concerts & Recitals

In **POLLAK CONCERT HALL**, Strathcona Music Bldg, 555 Sherbrooke St. West

Today, Nov. 26, 1 pm, Brass soloists. 8:30 pm Piano students; Angeliki Stavridi, Juli Kim, Jakuhli Sedefci, Natalie Ledden & Roxanne Lefebvre. Friday, Nov. 27, 4 pm, Brass ensembles. 8:30 pm, String quartet (S. Cottrell, P. David, A. Bacon, T. William).

PARTY

Everyone is invited to a "Black and White" dance, Saturday, Nov. 28 at 8 pm. in the Union Ballroom. Free admission for those dressed in black and white otherwise it is \$1.00. There will be prizes for the best costume and for first 100 black and white arrivals. Professional DJ. Sponsored by AIESEC-McGill.

The African Studies Ctte and Department of anthropology at McGill present: Professor Michael G. Smith (Anthropology, Yale University). Speaking on: Social Organization of the Yergam in Northern Nigeria. Today, November 26, 1981, in Leacock 738, at 4 pm. All welcome.

McGill Music for Fun

Dixieland rehearsal 4:30 in room 425/426. Let's all really try to be there!

The Commander

In his infinite wisdom, requests that all loyal members of the McGill Ukrainian Students' Association be present for an emergency session today at 3:00 p.m. in the Den of Thieves. Topics to be discussed more important than life itself.

Women's Union

Today in the Union lobby, the Women's Union will be selling 1982 calendars with works by the noted artist Judy Chicago. We will also be selling 1982 appointment calendars printed by Women's Educational Press. Both make Christmas gifts — don't forget to drop by.

McGill Squash Club

No club night tonight. Club night will be on November 30, 1981.

Polish Students' Association

Is holding a bake sale in the Union Building from 12:00 to 2:00 p.m. today. Smaczne!

McGill Investment Association

We are sorry for the inconvenience it caused you by cancelling Wednesday General Meeting on such short notice. The meeting will be held today at 5:30 P.M. in Rm B-09/10, Union Building.

Women's Union

Crisis Card Committee! This evening at 5:00 we will be making decisions on the final card design. Bring your dinner, relax, and let's get this job done! Union, 423.

Pre-Law Undergraduate Society:

There is an important meeting for all members today at 4:00 in Union B-09/10. This will be preceded by a talk by Prof. Sklare, the Admissions Adviser for the McGill Law Faculty. Please try to attend.

Help prevent nuclear holocaust:

Take in a peace double-headed today compliments of Project Ploughshares McGill, the student disarmament movement. From noon to 2:00 visit our literature table in the Union lobby, a sure bet to shake the very foundations of the military-industrial complex.

At 5:00, there will be a meeting to plan a film program for next semester and a January "Sunday School". All detail-minded peacenicks urged to attend. Ploughshares office, Union Rm. 417.

McGill Environmental Society

Last meeting of the semester today at 5:00 pm. in Room 404 of the Students' Union. There are procedural and substantive matters to be dealt with, and work load is absolutely no excuse for not attending!

Biology Department Public Lecture

Prof. F. Clarke Fraser, M.D., Ph.D. talking on "God, The Geneticist! Who, Me? (The Life of a Genetic Counsellor)". St. S1/4 at 12 noon, Stewart Biology Bldg. Everyone welcome.

Community McGill

Share some of your time with a child as a Big Brother/Sister, they need you. For more info come to the office Rm408 (Union).

The McGill Film Society

In cooperation with the McGill Women's Union presents the continuation of the series of films on "The Lives of Girls and Women" tonight at 7 and 9:30 in Leacock 132 with "Stevie", starring Glenda Jackson and Mona Washbourne. Admission is \$1.50 at the door.

New Approaches to the Study of the Past

Edmund Morgan, Professor of History in Yale University, will speak on "Two Kinds of History". Today at 4 pm. in Leacock 219 (Please Note Room Change). Everyone welcome.

Gay People of McGill

Tonight, we are having guest speakers

from Androgyny, A.D.G.Q. and Naches to discuss gay culture and gay groups in Montreal. All welcome. Coffee and doughnuts will be served. Union building room 425/426 promptly at 7:30 pm.

The Centre for Feminist Culture

Presents a reading by Florida writer Jane Gapen from her new book "Something Not Yet Ended" on Monday, December 7, 1981 at 8 pm at the Y.M.C.A. 1355 Dorchester Blvd. West, Montreal, Quebec H3G 1T3.

FRIDAY

Community McGill

We need volunteers to work with

prisons inmates. For more info come to the office Rm 408 (Union).

Centre for Northern Studies Seminar Series

Dr. George Jacobsen, President, Tower Corporation, speaking on "Northern Engineering and Construction — A Personal Perspective", at 2:00 pm, Purvis Hall, 1020 Pine W., Rm. 24.

Policy Review Committee

Everyone is invited to the first open meeting of the committee to review Students' Society policies and recommend changes. (Including room bookings, club classification, funding,

referenda, etc.) Verbal or written submissions are encouraged. What problems do you see with the present policies? How does the existing bureaucracy affect you, your club? We want your input. University Centre Room 425 at 6:00 pm, Friday, Nov. 27.

All students

There will be a reception today in Union room 107 (Gertrude's level) for all students interested in taking 3 credit courses pertaining to Ukrainian language or history next year. Refreshments will be served.

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and program the unit to your wishes. Need we say that it also features the latest Dolby-C noise reduction and much more.

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